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ABSTRACT

This paper presents "popcorn story frames"--holistic outlines that facilitate comprehension when reading and writing stories, useful for outlining stories read and for creating outlines for original student stories--that are particularly useful for elementary and intermediate school students. "Popcorn" pops in a horizontal manner rather than in a rigid vertical pattern. Like popcorn, story frames approach the reading/writing process from a horizontal outline which tends to be a right-brain process. This approach to writing allows the learner to see the "whole" outline of a story from beginning to end in a simple diagram rather than in the traditional vertical outline format which is more left-brain oriented. This right-brain approach releases the left part of the brain to comprehend at higher levels of critical thinking, more quickly and with more ease. The paper includes: an overview of the into, through, and beyond stages of the popcorn story frame process; a very short story; a literature analysis worksheet and diagram; a story form analysis worksheet; a diagram to assist in mapping a short story; a story frame for ideas; a choose-your-own-adventure storyboard; a sample flow chart; a framework for a whole language integrated literacy curriculum; a story plan; a selection from the story "Arrow to the Sun" and an accompanying gameboard; and a list of 20 story frame resources. (RS)

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POPCORN STORY FRAMES

BY: Carol Ann DiLella

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OVERVIEW/SUMMARY

Popcorn Story Frames are holistic outlines that in the reading/writing process facilitate comprehension when reading and writing stories. "Popcorn" pops in a horizontal manner rather than in a rigid vertical pattern. Like popcorn, story frames approach the reading/writing process from a horizontal outline which tends to be a right-brain process. This approach to writing allows the learner to see the "whole" outline of a story from beginning to end in a simple diagram rather than in the traditional vertical outline format which is more left-brain oriented. This right-brain approach releases the left part of the brain to comprehend at higher levels of critical thinking, more quickly and with more ease.

Within a classroom setting these diagrams can be used to outline stories read and to create outlines for original student stories. These diagrams aid readers in the comprehension process of a story read and help give student created stories better organization. For example, the plot of a story can be easily demonstrated and developed by using any one of the following story frames on an overhead projector, on a board or on chart paper as story parts are developed and practiced by classroom students. These story frames aid the learning process for students of all ages. The story frames shared in the following paper are particularly useful for elementary and intermediate school aged students.

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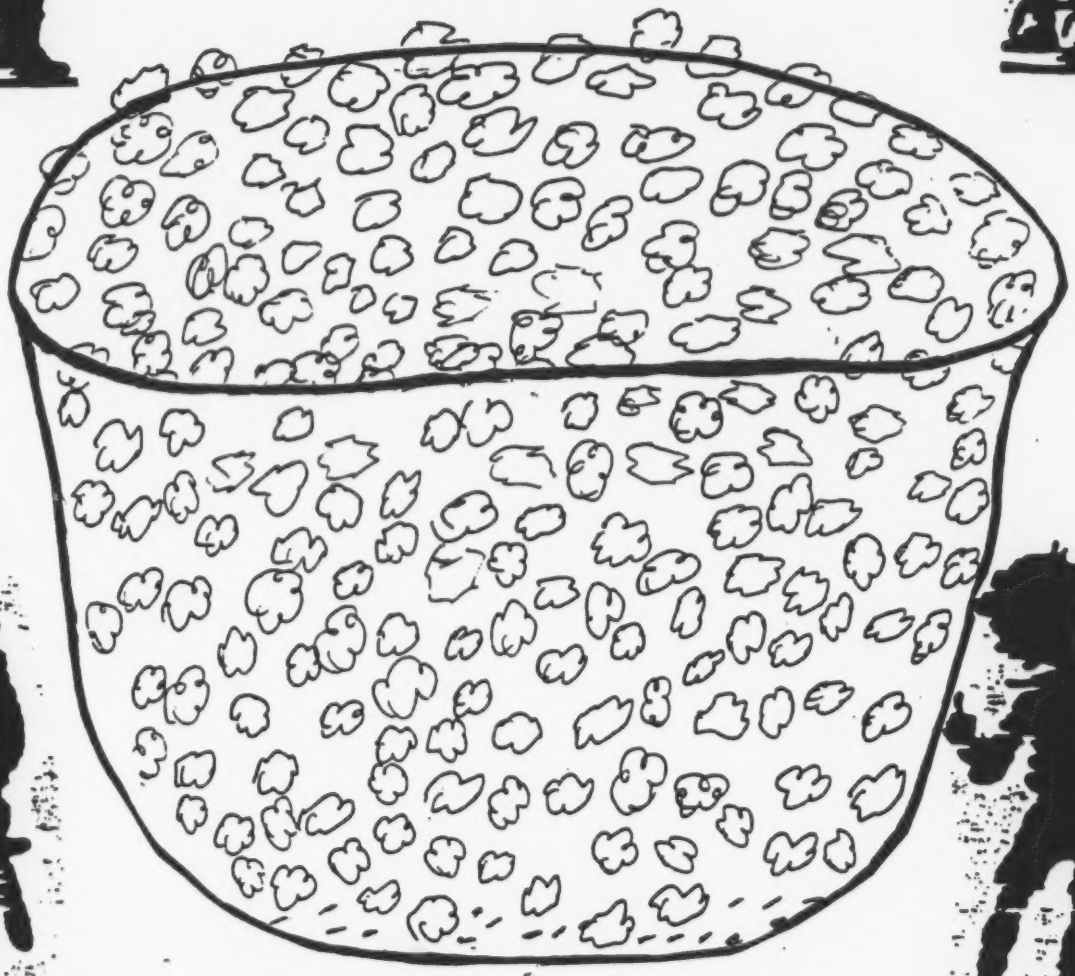
POPCORN STORY FRAMES



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Handout Materials

The Fifth Annual Midwest Regional
Reading and Study Skills Conference
Kansas City, Missouri
March 12 & 13, 1992

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AN OVERVIEW OF THE INTO, THROUGH AND BEYOND STAGES OF THE POPCORN STORY FRAME PROCESS

Prewriting Stage:	Writing Stage:	Post-Writing Stage:
INTO	THROUGH	BEYOND
Knowledge/Comprehension levels of Critical Thinking are emphasized	Application/Synthesis levels of Critical Thinking are emphasized	Analysis/Evaluation levels of Critical Thinking are emphasized
What	A Metacognitive Process	A Demonstration of Comprehension applied to other academic areas of study/learning
. Prior experiences		
. New experiences		
. Background information		
. Metaphorical relationships	THE BIG IDEA	
How	Life Experiences	Solve Problems
. Related reading	Impressions	Research
. Discussion	Values & Beliefs (of the writer)	Concepts identified & analyzed
. Quickwrites	Create (Design) New Genre	Cultural Perspective (Values & Beliefs)
. Questioning	Represent in a new form (Model Building)	Issues & Attitudes
. Testimonies	Imagine	
. Story Analysis	Popcorn Story Frames:	
. Story Mapping	. Writing Roulette	
	. Story Blocking	
	. Popcorn Flow Charts	

The Miller, His Son, and Their Donkey

ONE hot day a Miller and his son were taking their Donkey to a neighboring fair to sell him. They had not gone far when they met some girls on the road, talking and laughing.

"Look there!" cried one of the girls, pointing at them. "What fools you are to be trudging along this hot road while you could be riding."

So the Miller sat his son upon the Donkey and walked along by his side. Presently they came upon a group of old men who were engaged in serious conservation. One of the men looked up and said, "See that! It just proves what I was saying. No one has any respect for old age any more. Imagine that lazy boy riding while his poor old father walks! Get down, you lazy loafer, and let the old man rest his weary legs."

Hearing this, the Miller made his son dismount and got up on the Donkey's back himself. Thus they continued on their way, the son walking and the old Miller riding, until they met a group of women and children.

"Why, you horrid old man," one of the women cried. "How can you ride upon that Donkey while the poor little lad can hardly keep up with you?"

The Miller gave thought to this, and then picked

up his son and placed the boy behind him on the Donkey's back.

The Miller and his son were riding into town when a passing villager called out, "For shame! Surely that Donkey is not your own."

The Miller assured him that it was.

"I never would have thought so by the way the poor beast is loaded. Why, you two fellows do not look sick to me! Surely you are better able to carry that Donkey than the Donkey is to carry both of you!"

So the Miller and his son dismounted. They tied the Donkey's legs together with some cord and strung him over a pole. With the pole across their shoulders, they walked over a bridge that led into town.

The townsfolk had never seen such a funny sight, and they laughed loudly. The noise so frightened the poor animal that he began to wiggle and kick. The cords that bound him snapped, and the Donkey tumbled from the pole into the river.

Sadly the old Miller and his son walked all the way home, thinking, "*When you try to please everyone, you end up by pleasing no one.*"

Setting:

Where:

When:

Characters: Traits:

Episodes (Sequence)

1.

2.

3.

Story Conclusion (ending):

1. How does the story end?

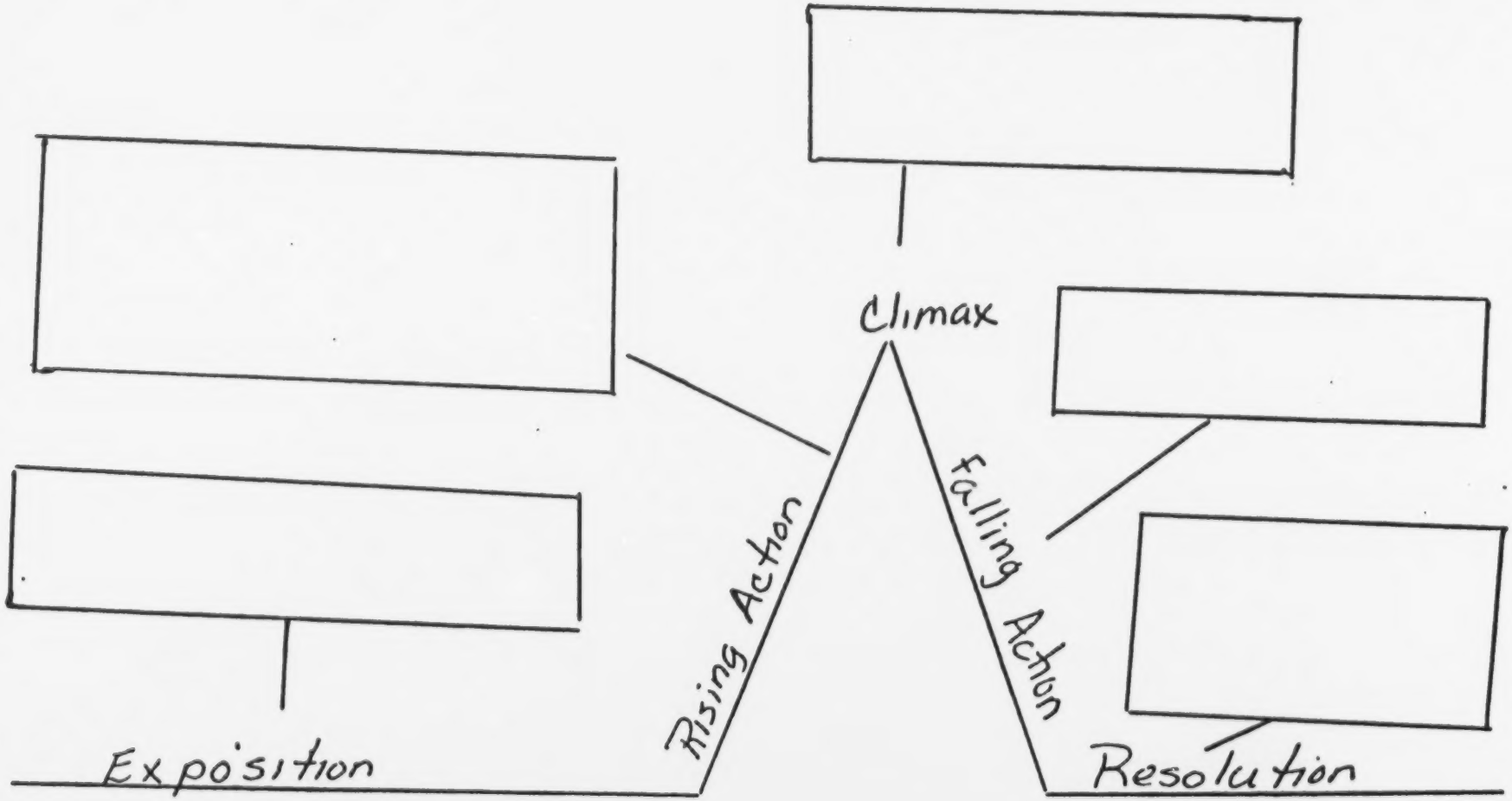
2. What did the characters learn?

3. What did you learn from this story?

Name [redacted]

Date _____

Period _____



STORY FORM ANALYSIS

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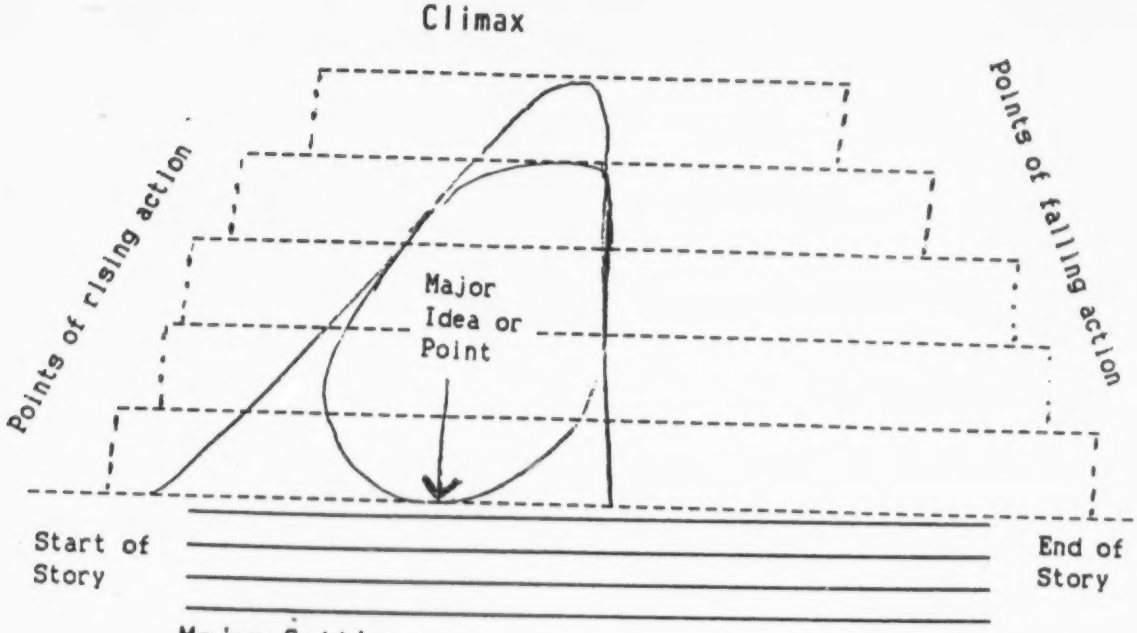


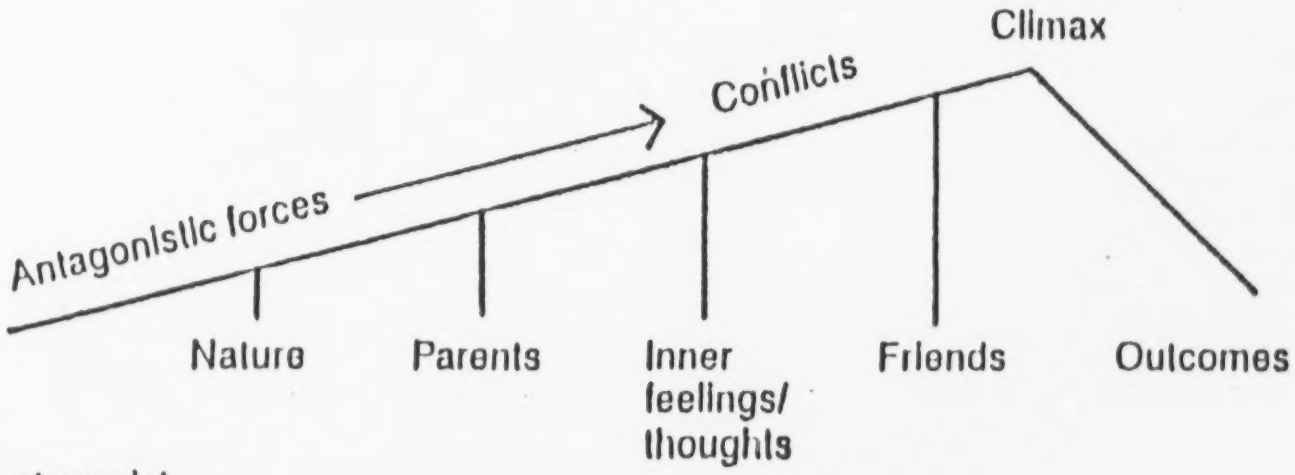
Major Settings

Descriptive Words

Major Characters

Descriptive Words

Mapping a short story



Protagonist:

Problem:

Story Frame for Ideas

Characters:

Setting:

Situation/Event:

Action/Conflict:

Reaction/Climax:

Outcome/Resolution:

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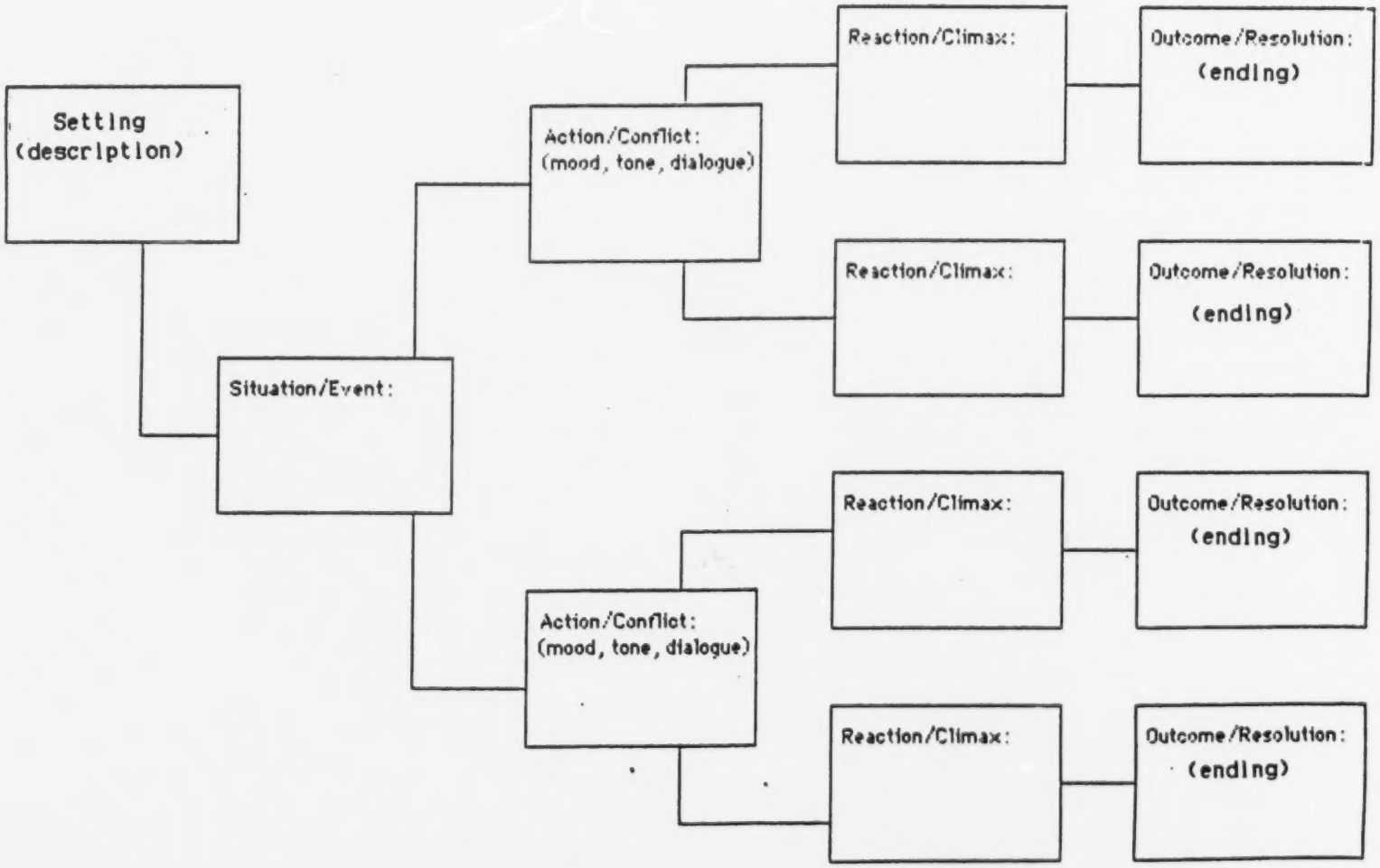
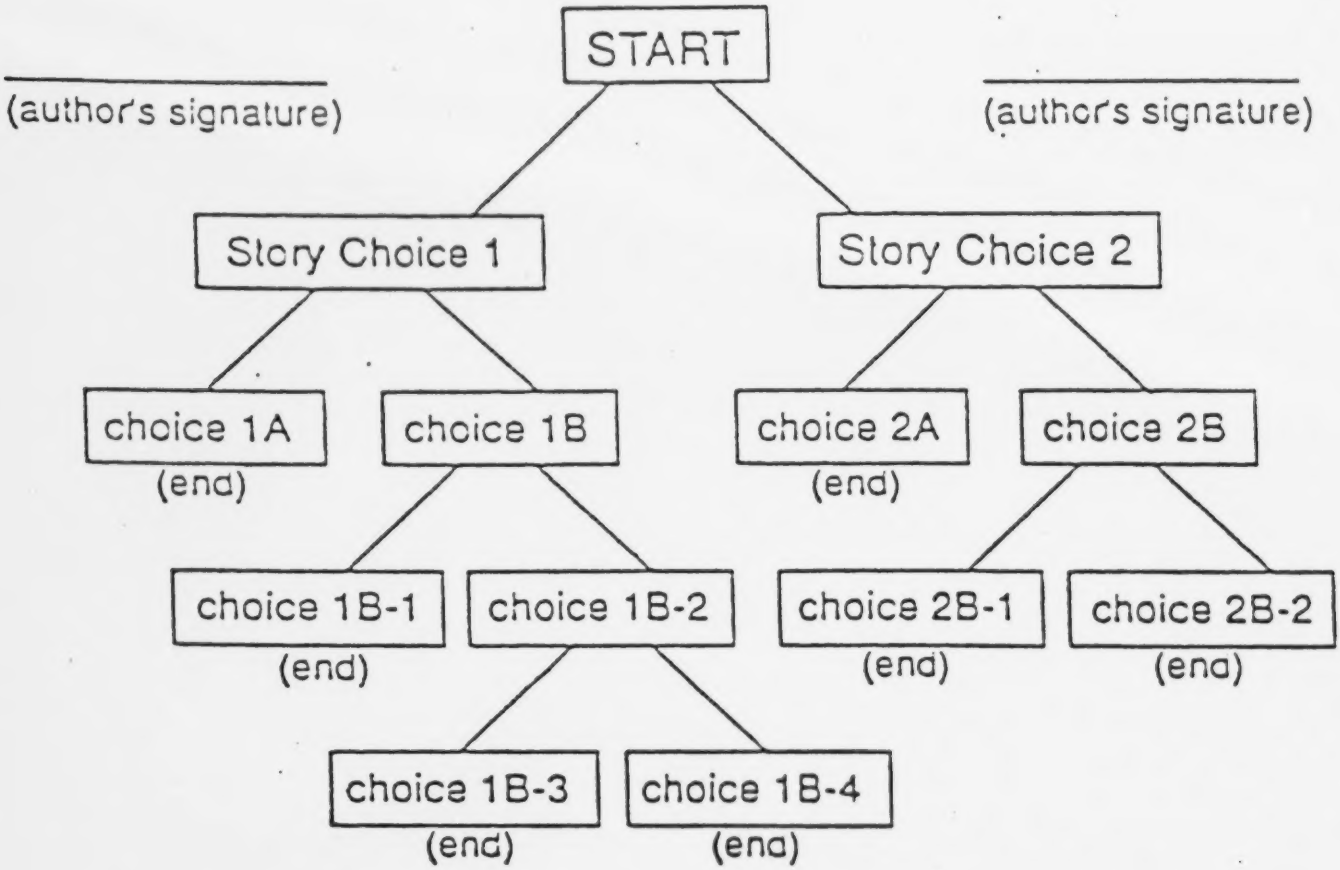
Choose-Your-Own-Adventure Story Board



Sample flow chart



FRAMEWORK FOR A WHOLE LANGUAGE INTEGRATED LITERACY CURRICULUM

A. Elements of a Whole Language Integrated Literacy Curriculum:

1. Students should have the opportunity to engage in free reading and sharing on a regular basis (15 - 45 minutes daily).

2. Students should have the opportunity to engage in free writing, conferencing, publishing, and sharing on a regular basis (15 - 60 minutes daily).

3. Teachers should read to students on a regular basis and students should have the opportunity to respond to what is read (15 - 30 minutes daily).

4. Students should experience the teaching of reading and writing within thematic units on a regular basis (60 - 120 minutes daily).

Total Time: 1 3/4 - 4 1/4 hours daily

B. Characteristics of a Thematic Unit:

1. Materials and activities focus on a particular topic and set of significant and interrelated concepts or ideas.

2. Materials and activities represent a variety of fields of study--sciences, literature, and the social sciences--and a variety of resources--books, magazines, newspapers, filmstrips, records, movies, etc.

3. Students are given opportunities to generate meanings through a variety of communication systems--language, art, music, dance, and mathematics--which enhance their understanding of concepts within the theme.

4. There is an overall conceptual coherence to the unit. Lessons build upon and extend one another and encourage students to integrate meanings across the curriculum.

5. The focus of the curriculum is on developing and using basic reading and writing processes to learn about the concepts in the theme.

6. There are various types of "groupings" in the curriculum. Activities are social as well as individual in nature. Students are given opportunities to construct meaning in collaborative situations.

7. The unit builds upon and extends the interests of the students; there is a continuity of experience. Activities bring the home into the classroom and the classroom into the home.

8. The unit provides students with opportunities for independent learning, problem-solving, risk-taking, and choice.

C. Characteristics of Whole Language Strategy Lessons Within Thematic Units:

1. Strategy lessons engage the learner in basic literacy processes which are used by proficient readers or writers. The focus is on processes rather than skills.

2. The language is kept whole, natural, and meaningful. Strategy lessons use whole texts rather than isolated sentences or words. In reading strategy lessons, readers read whole texts; in writing strategy lessons, writers write whole texts.

3. In strategy lessons, students read and write for meaning, not to practice their skills. Any generation of rules on the part of the student is inductive rather than deductive in nature.

4. Strategy lessons are functional or authentic in nature and operate within whole and meaningful settings. Students engage in activities which reflect the way in which literacy is used in the "real world."

5. The focus is on divergent rather than convergent thinking and activities allow for a variety of "right" responses. Responses are evaluated in terms of whether they make sense and can be supported by the student.

6. There is frequently a social dimension in the lessons. Working in social, collaborative situations allows students to successfully engage in literacy activities which they would be unable to accomplish independently.

D. Student Evaluation Within an Integrated Literacy Curriculum:

1. Evaluation focuses on basic reading and writing processes and conceptual knowledge related to the theme.

2. Evaluation focuses on growth or development, not mastery.

3. Evaluation is an ongoing, daily part of the curriculum, not a single point in time.

4. Students are evaluated within various settings: free reading and responding, free writing and conferencing, teacher reading and student responding, and thematic unit activities.

5. Students are evaluated when reading and writing various types of texts for various purposes.

6. Students are evaluated when reading and writing independently and collaboratively.

7. Evaluation is a tool for curriculum reflection and modification. Evaluation allows for reflection on the curriculum as it relates to student reading and writing development. Evaluation also provides information for curriculum modification so that it more effectively promotes reading and writing development.

STORY PLAN

Carol Ann DiLella

GRADE: 3–6 **SECTION:** Indian Legends/Folklore
STORY TITLE: *Arrow to the Sun* (Caldecott Award Book, 1975)
SOURCE: A Pueblo Indian folktale adapted and illustrated by Gerald McDermott. Viking Press, 1975.

STORY SUMMARY

Long ago, the Lord of the Sun sent the spark of life to earth, where it entered the dwelling of a young maiden. In this way the Boy came into the world of men. When the other boys mocked him because he had no father, the Boy set out on the Trail of Life to search for him.

PRE-STORY ACTIVITIES

Introduce the story by setting a purpose for listening. Say, "I am going to tell you an Indian folktale about a boy who went all the way to the sun." Ask, "What kind of boy do you think would go to the sun?"; "What kinds of adventures do you suppose he had while he was there?"; "What do you think happened when he came back to Earth?"

THE TELLING

Use different voices for the various characters, hand gestures, and sound effects for each of the kivas.

POST-STORY ACTIVITIES

1. Encourage groups of 3-4 students to interpret this folktale through other genre. For example, some groups may choose to write a poem, create a song or dance, write a readers' theater script, draw an illustration, write a sequel, make a hanging mobile, make a roll movie or diorama
2. Use the attached readers' theater script.

CROSS-CURRICULUM CONNECTION

1. LITERATURE: Read/Tell/Share other Indian legends or folk tales.
2. LITERATURE: Compare and contrast this story with the Biblical story of Christ.
3. GEOGRAPHY: Determine states in the U.S. where Indian pueblos are located.
4. ENVIRONMENTAL STUDIES: Determine where Pueblo Indians live and what their habitat is like.
5. ART: Study Indian pottery and interpret the symbols which some of the patterns and designs represent
6. FINE ARTS: Using clay, make pots like those that Pot Maker might make. Paint Indian patterns on them
7. SCIENCE: Research the kinds of corn the Indians planted, how they were planted, and explain why some Indians followed certain planting rituals (such as using a dead fish for fertilizer or planting during a full moon.)
8. MATH: Determine how far the sun is and how long it might take the Boy, as an arrow, to travel to the sun.
   - .Estimate:
   - .Cut 2 yellow 2 orange sheets of construction paper into ½ squares. Mix together and place handfulls on each childs desk.
   - .Estimate 1. total number
     2. yellow
     3. orange
   - .Count for accuracy

- Mosaic Design Art: Glue Math estimation squares on to ½ sheet black construction paper to form a Mosaic design.
  - .Copy one from the book
  - .Use original design

"Living Literature"

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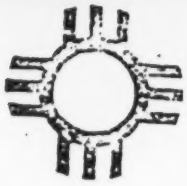


ARROW TO THE SUN

CALDECOTT AWARD BOOK 1975

C NARRATOR	Long ago, the Lord of the Sun sent the spark of life to the earth.
B NARRATOR	It traveled down the rays of Sun...through the Heavens. It came to the Pubelo.
C NARRATOR	There it entered the house of a young maiden.
B NARRATOR	In this way, the Boy came into the world of man.
MOTHER	He grew and lived and played in the Pueblo.
YOUNG BOY #1	You CANNOT play our games!
YOUNG BOY #2	You have NO Father ! Where is your Father?
BOY	Mother, I must go look for my Father. No matter where he is, I must find him!
B NARRATOR	So the Boy left home.
C NARRATOR	He traveled through the world of men and came to Corn Planter.
BOY	Can you lead me to my Father?
B NARRATOR	The Corn maker says nothing.
C NARRATOR	The Boy went to Pot Maker.
BOY	Can you lead me to my Father?
B NARRATOR	The Pot Maker says nothing.
C NARRATOR	Then the Boy went to Arrow Maker - who was a wise man.
BOY	Can you lead me to my Father?
C NARRATOR	The Arrow Maker saw that the Boy had come from the Sun.
ARROW MAKER	I will create a special arrow.
C NARRATOR	Arrow Maker fitted the Boy to his bow and drew it.
B NARRATOR	In this way, the Boy traveled to the sun.

C NARRATOR — When the Boy entered the sun, he saw the Mighty Lord.

BOY — Father, it is I, your son!

LORD — Perhaps you are my son.
Perhaps you are NOT my son!

LORD — You must prove yourself.
You must pass through the four Chambers of Ceremony.
Kiva of Lions
Kiva of Serpents
Kiva of Bees
Kiva of Lightning

B NARRATOR — The Boy was not afraid.

BOY — Father I will endure these trials.

C NARRATOR — When the Boy came from the Kiva of Lightning,
He was transformed.
He was filled with the power of the sun.

LORD — Now you must return to the Earth, my son, and bring my spirit to the world of men.

B NARRATOR — Once again, the Boy became the arrow.

C NARRATOR — When the arrow reached the earth, the Boy emerged and went to the Pueblo. The people celebrated his return in the Dance of Life.

Shoot the "Arrow to The Sun" Gameboard - 2 players

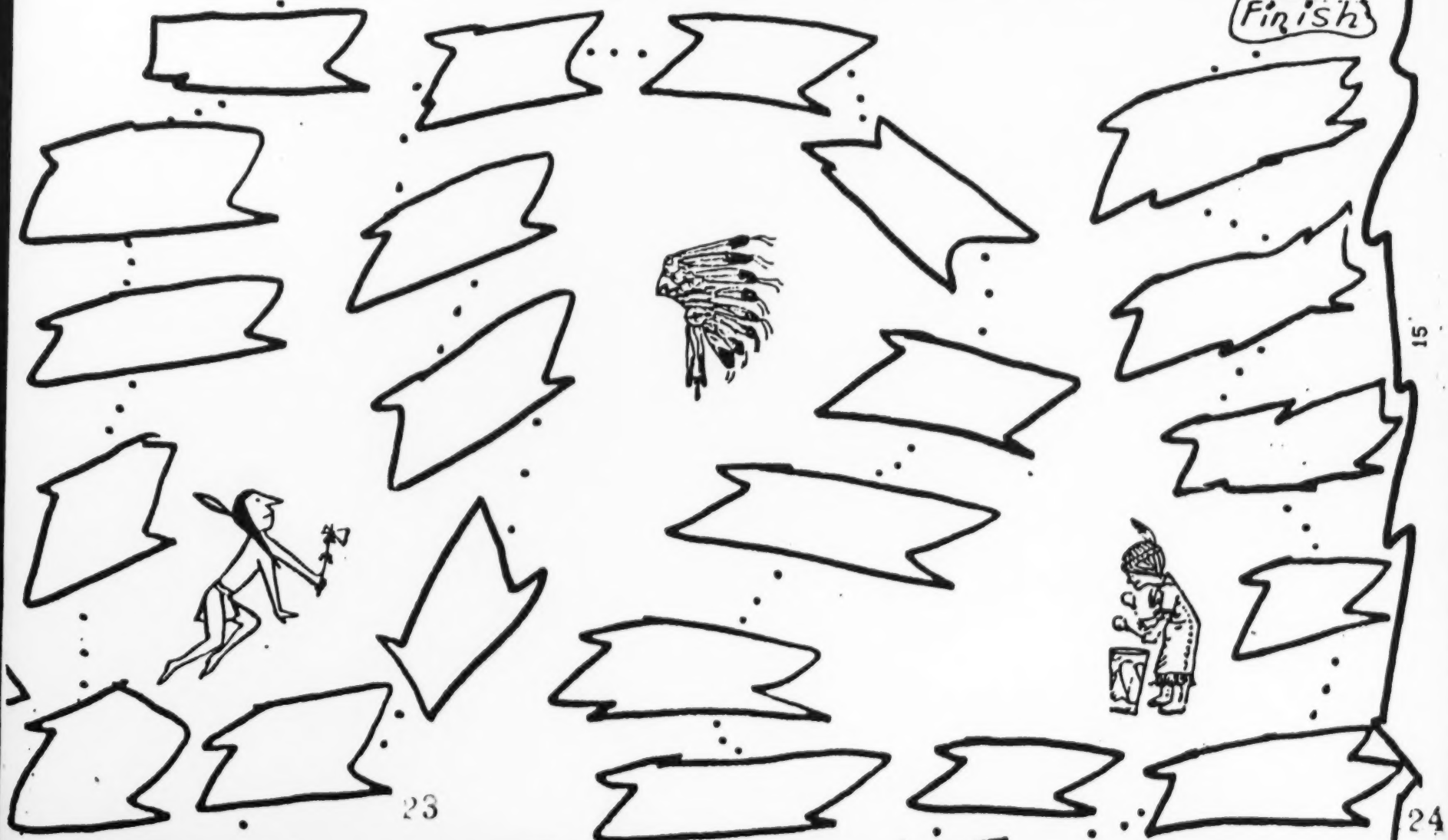
by

Gerald McDermott

START

Through Cooperative Learning choose words for board; roll dice, move marker, say word ... or go back.

Finish



Story Frame Resources

Purpose: Books to share with your students that promote reading and creative writing popcorn story frame skills/techniques

"Choose Your Own Adventure" titles:

1. Blizzard at Black Swan Inn: By Susan Saunders (1986), illustrated by Randy Jones. New York: Bantam

2. Hurricane: By Brightfield, R. (1988). New York: Bantam

3. The Dragons' Den: By Brightfield, R. (1984). New York: Bantam

4. Vampire: By Koltz, T. (1984). New York: Bantam

Books modelling story frame skills and techniques:

1. Aesop's Fables: Illustrations by Fulvio Testa (1989). New York: Barron's Educational Series, Inc. (Readability Level: Primary grade levels)

2. Aesop's Fables: A translation by V.S. Vernon Jones. Ilustrations by Arthur Rackham (1969). New York: Franklin Watts, Inc. (Readability Level: Middle/upper elementary grades)

3. Alexander and the Terrible, Horrible, No Good, Very Bad Day: By Judith Viorst (1972, 1983), illustrated by Ray Cruz. New York. (Descriptive words emphasizing "mood")

4. Alexandra The Rock Eater: By Dorothy Van Woerkom (1978), illustrated by Rosekrans Hoffman. New York: Alfred A. Knopf

5. Brown Bear, Brown Bear, What Do You See?: By Bill Martin, Jr. (1967, 1983), pictures by Eric Carle. New York: Holt, Rinehart & Winston. (Descriptive and visual imagery emphasis)

6. David was Mad: By Bill Martin, Jr. (1967), with pictures by Symeon Shimen. New York: Holt, Rinehart & Winston. (A story emphasizing Show Not Tell ideas and emphasizing story mood)

7. I'll Fix Anthony: By Judith Viorst (1969), with pictures by Arnold Lobel. New York: Harper & Row. (A story emphasizing verb (action) words)

8. Ira Sleeps Over: By Bernard Waber (1972). Boston: Houghton Mifflin (A story emphasizing descriptive words)

9. Kites Sail High: By Ruth Heller (1988). Gross & Dunlap Inc. (A book emphasizing verb action and descriptive wording)

Story Frame Resources (continued)

10. Listen to the Rain: By Bill Martin, Jr. & John Archambault (1988), illustrated by James Endicott. New York: Henry Holt & Co. (Hearing word descriptors in story format--This book emphasizes words that describe sounds in a Show Not Tell format) SUMMARY: Describes the changing sounds of the rain, the slow soft sprinkle, the drip-drop tinkle, the sounding pounding roaring rain, and the fresh wet silent after-time of rain.

11. My Prairie Year: Based on the Diary of Elenor Plaisted (1986, first Edition), illustrated by Deborah Kogan Ray. Copyright by Brett Harvey. SUMMARY: An older child's book or it can be read to the class by the teacher (good for grades 4 through 8). Nine year old Elenore describes her experiences living with her family in the Dakota Territory in the late 19th Century. This story emphasizes story setting.

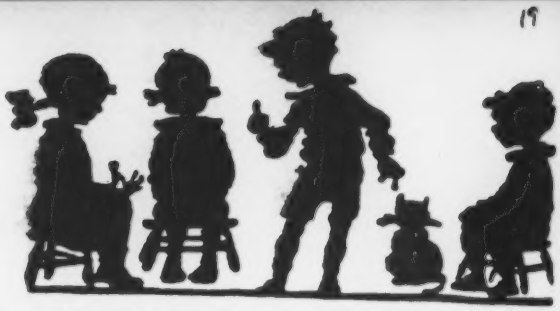
12. The Important Book: By Margaret Wise Brown (1949), pictures by Leonard Weisgard. New York: Harper & Row. SUMMARY: This is a book about noun words--with the teacher reading the book to the students as they fill in the blanks with a noun word. This book is like a pattern book. For example: The important thing about a cricket is (the students fill in the blank here).

13. The Very Busy Spider: By Eric Carle (1984, Sixth Edition). New York: Philomel Books (A multi-sensory book that is patterned in nature (has a repetitive text) and has a rhythm allowing for a voice-and response game) promoting "active" student participation. This book emphasizes action words (verbs) and dialogue in a story format. This story can also be adapted to an adventure writing activity for younger learners and for slower learners.

14. The Very Quiet Cricket: By Eric Carle (1990). New York: Philomel Books (A multi-sensory book that is patterned in nature (has a repetitive text) and has a rhythm allowing for a voice-and-response game) promoting "active" student participation. This book emphasizes action words (verbs) and dialogue in a story format. This story can also be adapted to an adventure writing activity for younger learners and for slower learners.

Simile resources modelling the teaching of descriptive words (adjectives):

1. A Surfeit of Similes: By Norton Juster (1989) (author of The Phantom Tollbooth), pictures by David Small. New York: William Morrow & Company. SUMMARY: Defines the mode of comparison known as simile and provides many examples in rhyming text

2. Similes: By Joan Hanson (1976). Lerner Publiciations. SUMMARY: "Like" or "as" comparisons between unlike things. Examples include: 1. Jack's hand is shaking like a leaf. 2. Jane's heart is beating like a drum. 3. Jim's face is as white as a sheet. Examples of phrases used in this book include "as gentle as a lamb" and "spin like a top".

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